

ER

hermonia afflicta. Legicoss.

335

V



M
6

1

RVE

V^M 35 (5) ~~1m~~ RES

ancien V 59.9

BASSO Continuo

HARMONIA

D'AFFETTI DEVOTI

A DUE, TRE, E QUATRO VOCI

CON SACRATA

ALL'Altare Se. e. della del Signor Principe

ALESSANDRO FARNESI

D I P A R M A

DA GIOVANNI ELEGREZZI

Primo Organista di S. Maria Maggiore di Bergamo
e Accademico Eccellente

LIBRO PRIMO, OPERA TERZA

IN VENETIA

Appresso Ale. Tando Vincenti

MDC LV

5
BASSO Continuo.

HARMONIA

D'AFFETTI DEVOTI

A DVE, TRE, E, QVATRO VOCI

12. *Ex libris* SACROSAGRATA *Genovefa Paris.*
1753

All'Altezza Serenissima del Signor Principe

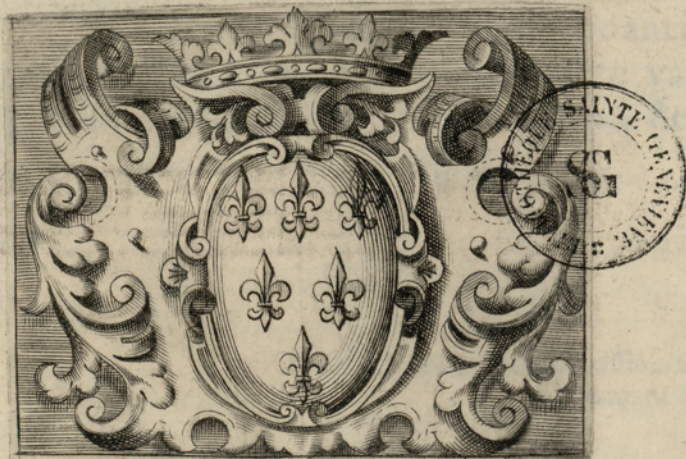
ALESSANDRO FARNESI

D I P A R M A

DA GIOVANNI LEGRENZI

Primo Organista di S. Maria Maggiore di Bergamo
Et Accademico Eccitato

LIBRO PRIMO, OPERA TERZA.



IN VENETIA E

Appresso Alessandro Vincenti

MDC LV.

B. A. S. S. O. C. O. N. T. I. N. E. N. T. E.

HARMONIA

D. A. F. F. E. T. T. I. D. E. V. O. T. I.

A. D. E. T. R. E. E. O. V. A. T. R. O. V. O. C. I.

DEL SIG. PRINCIPALE

ALESSANDRO FARINESI

D. I. P. A. R. M. A.

DA GIOVANNI LEGGENDI

Primo Organista di S. Maria Maggiore di Bergamo
Et Accademico Eccellente


LIBRO PRIMO, OPERA TERZA



IN VENEZIA

MDCIV

Appresso Alessandro Vincenzi



ALTEZZA SERENISSIMA



Alzano sotto al Cielo della protetione di V. A. S. queste mie basezze musicali come S'eleuano l'essalationi della Terra attratte da raggi del Sole. Fu proprio de gli ALESSANDRI, cosi macedoni, come FARNESI il chinare l'orecchie alle voci supplicheuoli. spero, che V. A. non le tuerà nè anco all' HARMONIA D' AFFETTI DEVOTI, già che anco la Chie-

sa hà li suoi ALESSANDRI. Questi sono veramente vapori d'ossequio; Allo splendore della sua gratia diuentaranno stelle di giubilo. Sotto gl'influssi de quali viuerò sempre

D. V. A. S.

Humilissimo, & ossequentissimo Seruitore
Giuanni Legrenzi

Venetia li 15. Ottobre 1655.

A 2. Canti

C. Allegro

H

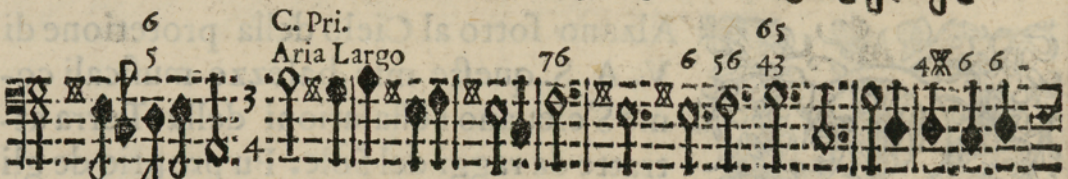


Odie

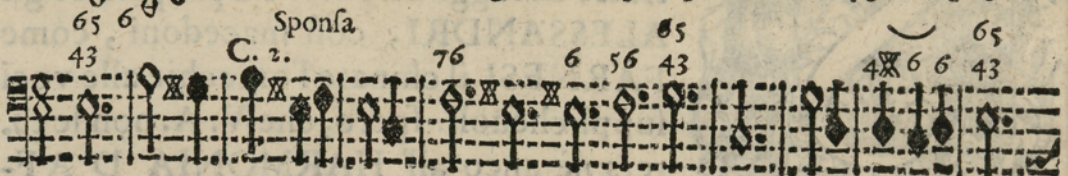


C. Pri.

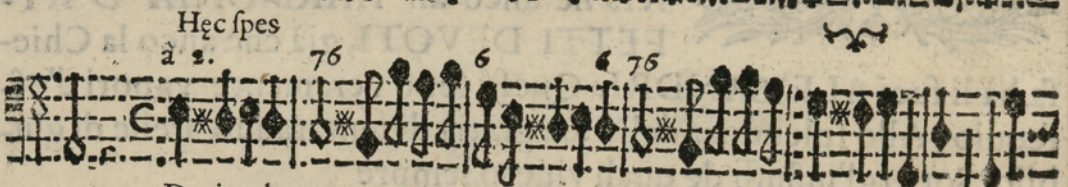
Aria Largo



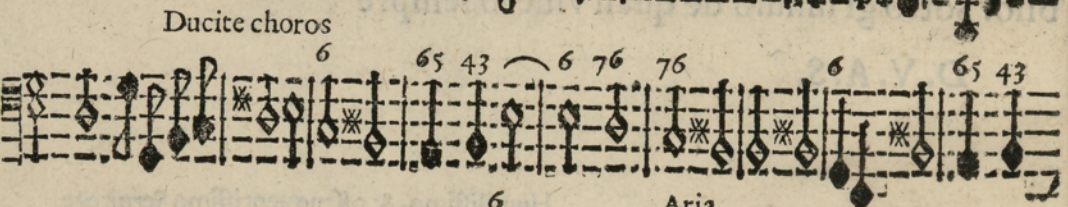
Sponsa



Hęc spes



Ducite choros



Aria



Fideles amantem

6 7 6 5 7 6 4 3

6 6 6 7 6

fin gaudia pia

7 6 43 Allegro C. Pri. 6 6 6

6 5 C. 2. d. 2. 6

Ite Celi Potestates

43 43 43 Ite Dominationes 65 43

6 76 76 6 65 43 6

6 5 65

5 3 4 Aria C. Pri. 76 6 56 43 4 6 6

65 43 O monstra 65 43 65 43

65 43 C. 2. 76 6 56 43 4 6 6 43

Timete
 Moretti à 2. 3. 4. di D. Giovanni Legrenzi E 3

C. 2. Allegro 56 6 6 7 43 6 6 5 C. Pri. 76

Principatus

à 2. 6 43 43 43 43

ò vos cherubin

6 65 43 6 76 76 6 65 43 56 343

A due Canti Dialogo delle due Marie
Adaggio 2 6 5b 5 46b 2 6b

Q

Vam 7b amarum est Maria 65 43 5 6 765 C. 43 43 43 76

6b 5 6 4 3 C. C. 5 5 quam amarem 56 34

O IESV 6 43 b 6 5 48

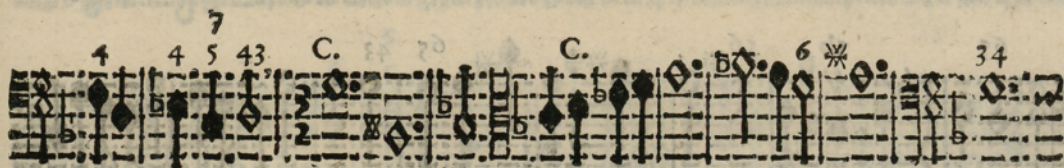
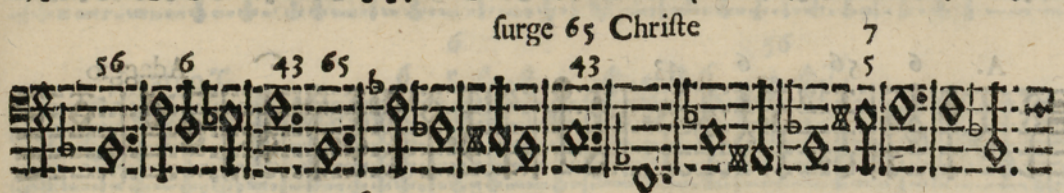
7 7 7 56 34



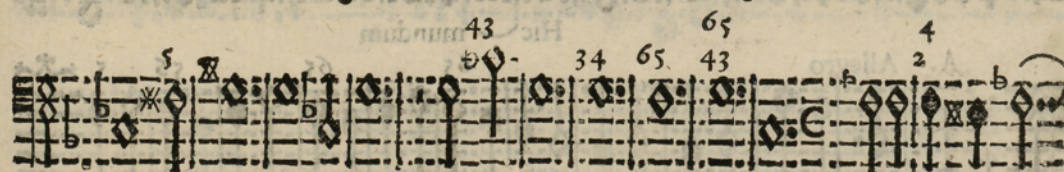
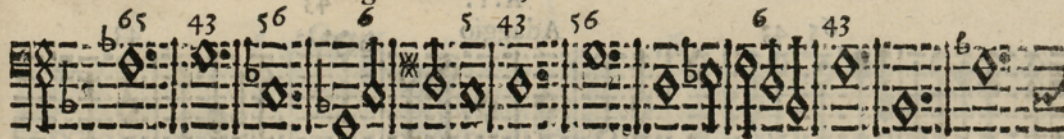
Nullum bonum



surge 65 Christe



Surge Christe 65



& 765 miserere



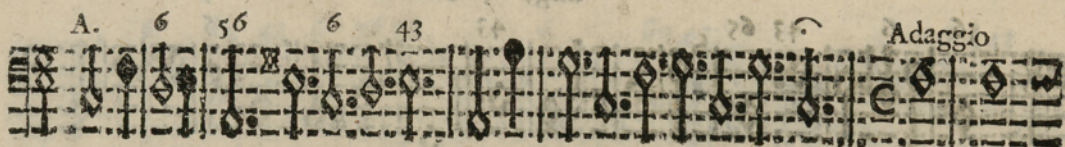
E 4

A 2. Alto, e Tenore

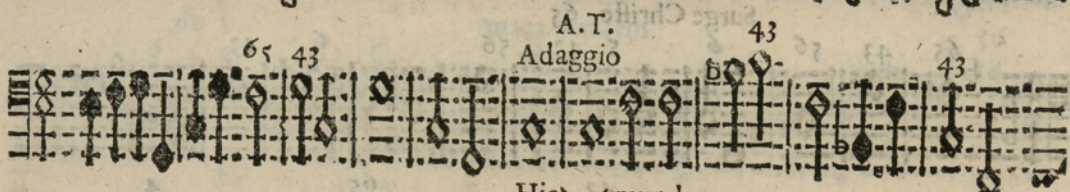
A. Allegro



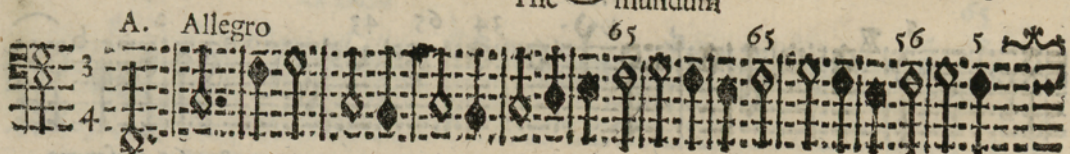
Ccurite Celestes



Hodie



Hic mundum



Vos vos fideles



Handwritten musical score for a keyboard instrument, featuring six staves of music. The notation includes various ornaments (marked with asterisks) and fingerings (indicated by numbers 1-5). The staves are arranged in three pairs, with the first pair starting with a treble clef and the second pair with a bass clef. The third pair also uses a bass clef. The music is written in a historical style, likely from the 17th or 18th century.

6 3 5 A. 56 6 56 6 6 5 5 T.

56 6 56 6 6 7 9 6 5 7 5

Largo T. 6 5 A. 6 56 T.

Vt Deum cum illo

43 6 5 43 6 5

43 6 43 56 43

Dialogo A. 2. Canto, è Basso

B. Solo

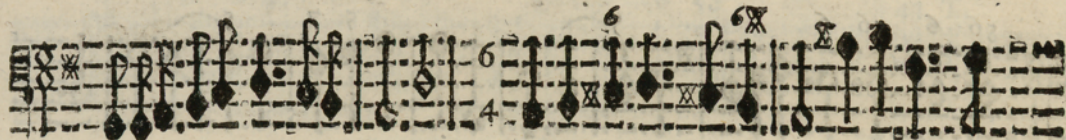
16

Organo

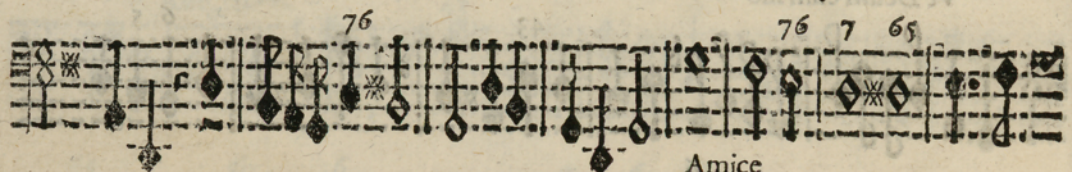
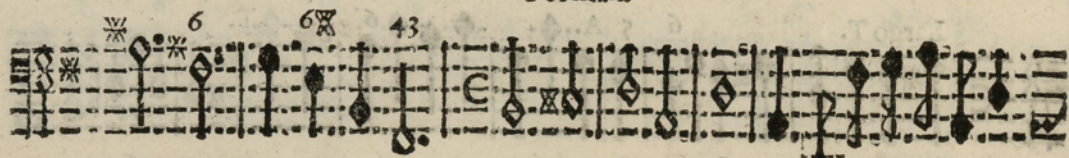
C



Adite montes



Tot mala



Amice



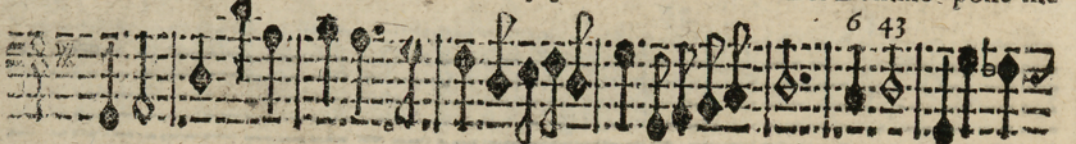
oh quam miserum



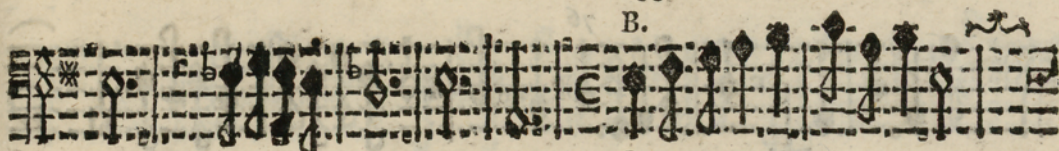
Dines

Vbique

Dic Domino pone me

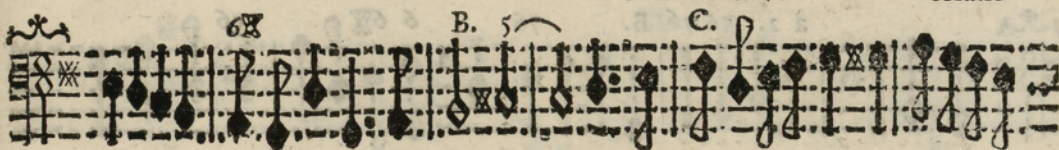


B.



Orphanus sum

orfano



Undique

diligentibus

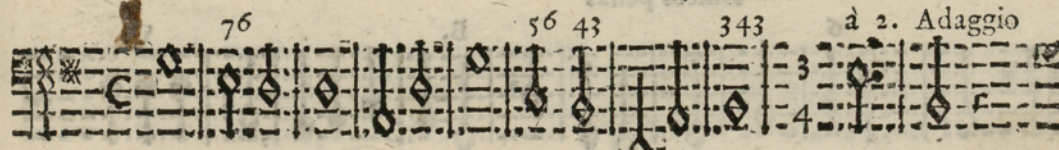


à 2. Ergo omnia

Si patienter

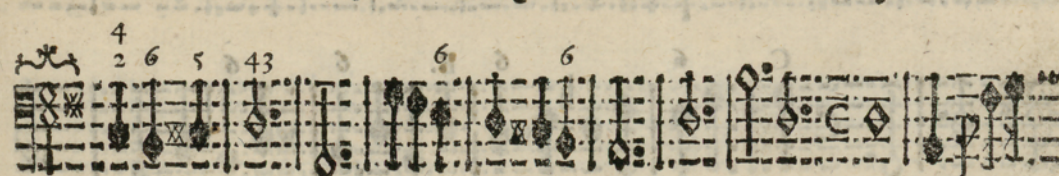
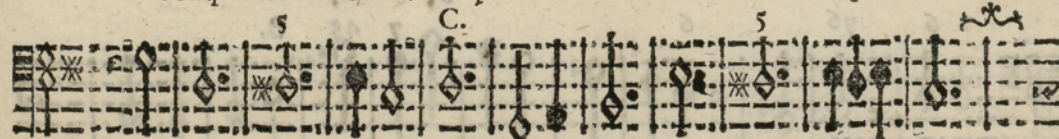


O me stultum



Comparatus sum Iumentis parce

parce

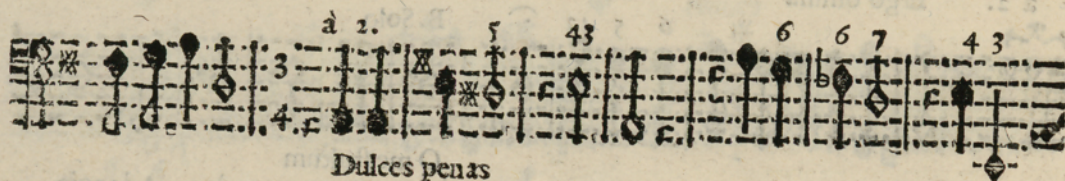
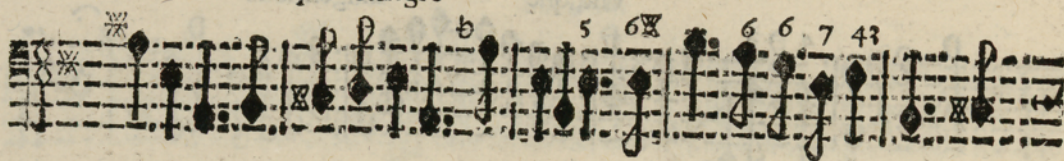


Cadite mō res

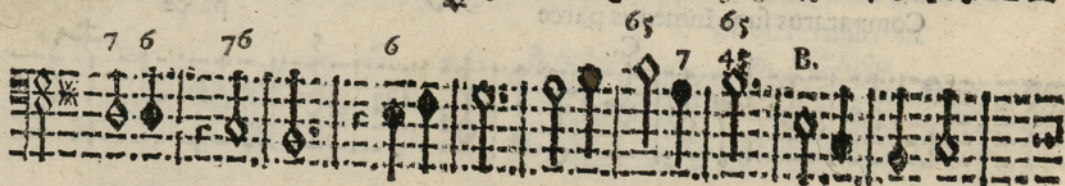
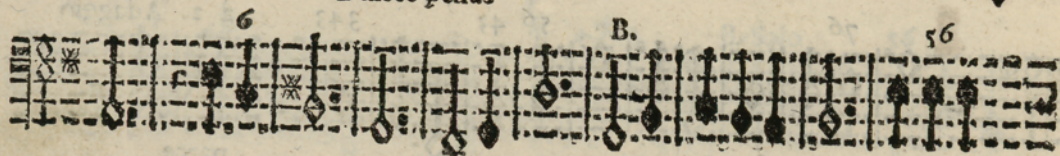
E 6



ò quā Allegro

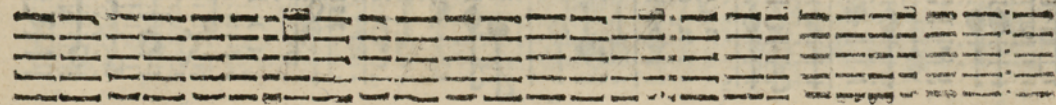
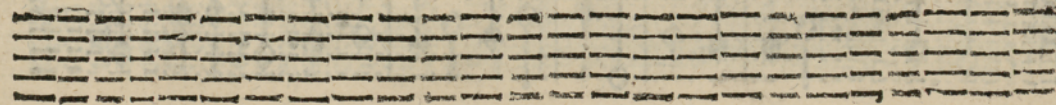
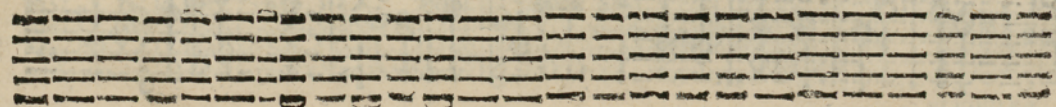
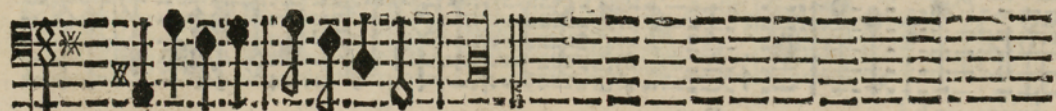
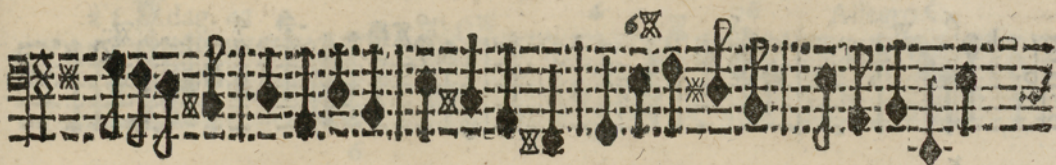


Dulces penas



Gratias agam

B. Ste Gen. Paris.

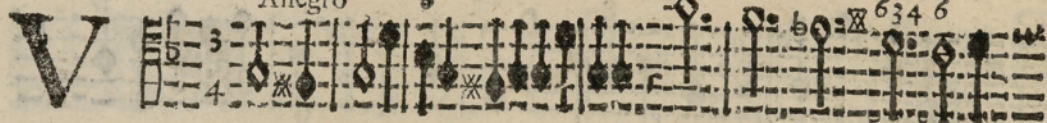


A 3. Canto, Alto, e Tenore

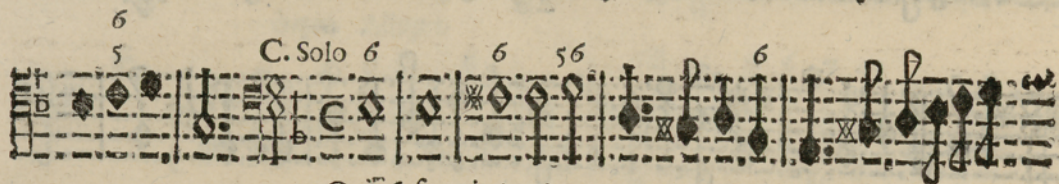
14

34 634 634

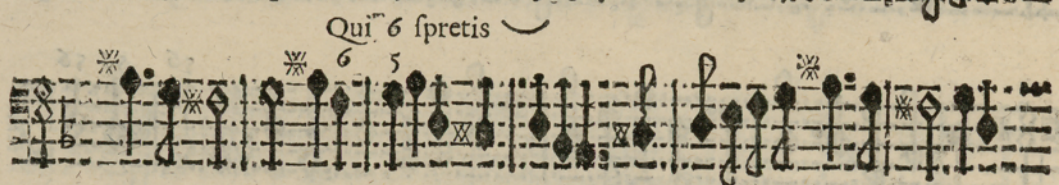
Allegro



Enite 6 Fideles



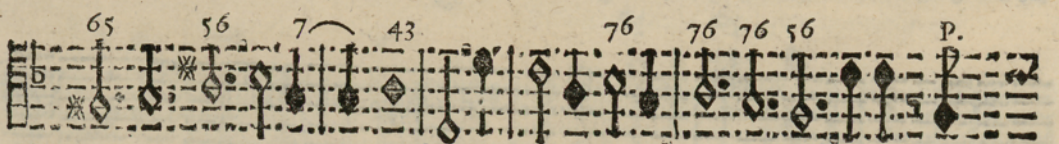
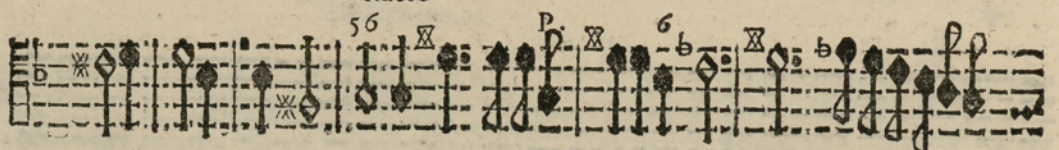
C. Solo 6



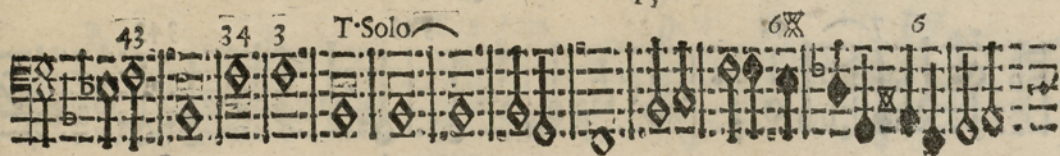
Qui 6 spretis



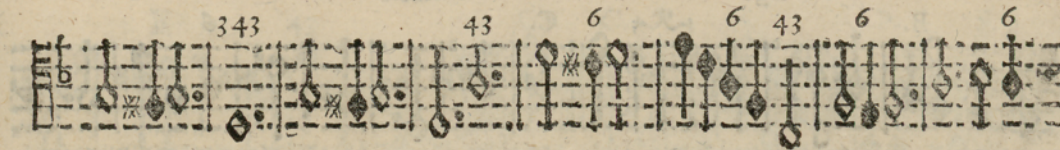
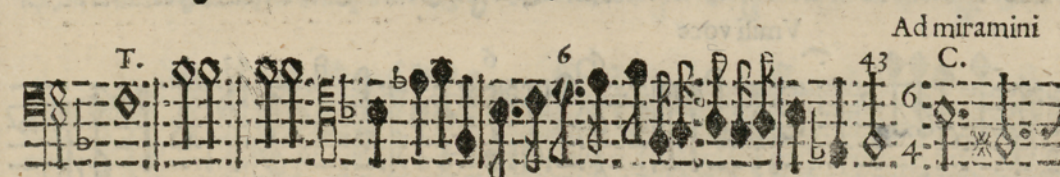
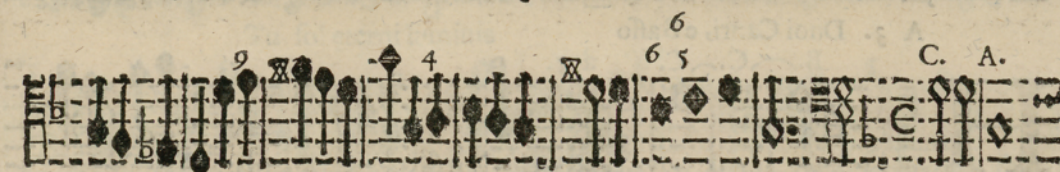
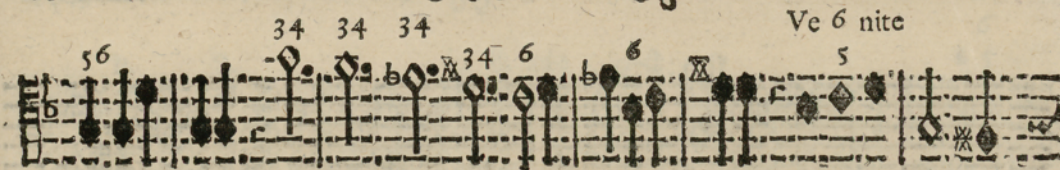
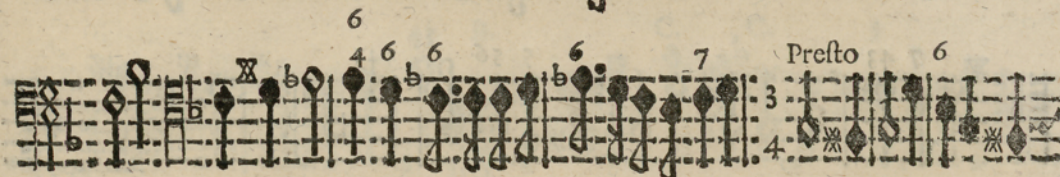
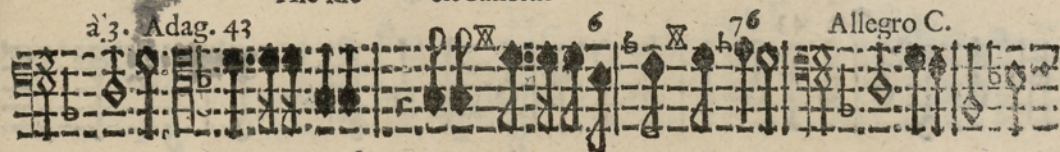
Ridete

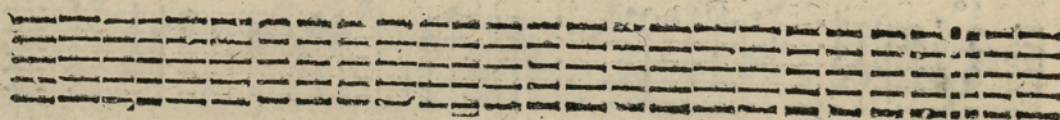


Hic ille est Sanctus



Hic ille est Sanctus





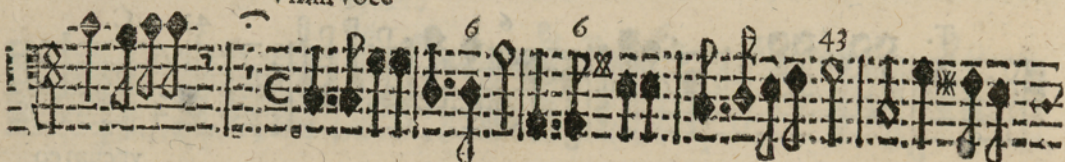
A 3. Duoi Canti, e Baffo

B. C. C.

a 3.

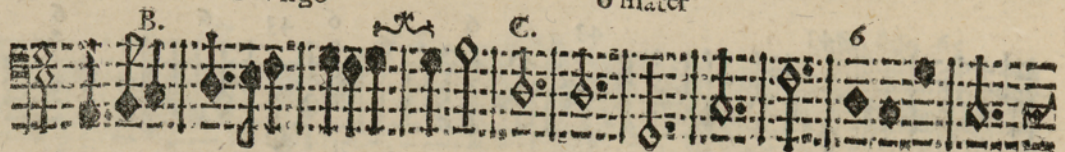


Vmili voce



O Virgo

o mater



o sponfa

P. 7 C. 2. Aria

Tu super

43 B. C. C. 5

P. F. B. Solo 6 5

Tu sol eterni luminis

6 C. 2.

43 C. C. P. F.

18

à 3. Adaggio

6

43

ò virgo

C.C. B.

7

6

5

6

43

Terogamus

56

34

6

7

7

6

5

6

5

6

3

4

6

5

6

3

4

6

43

A 3. Canto, Alto, e Basso

C. Solo

Basso Continuo



b Sanctissimū.

43

5 b

A. Solo

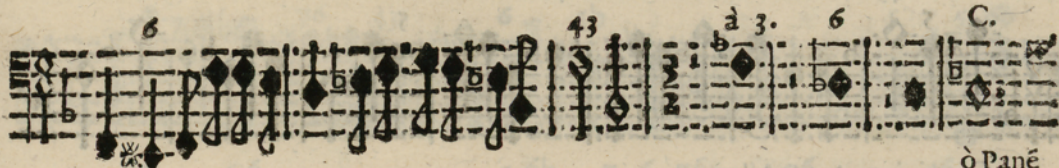


B. Solo

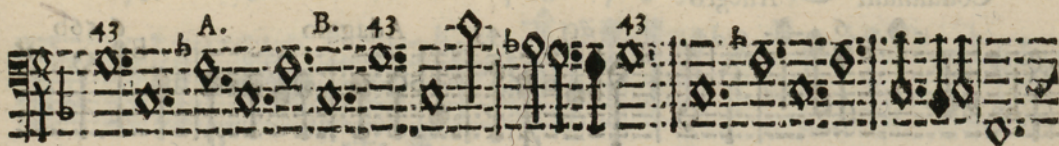
76

O Suauissimum

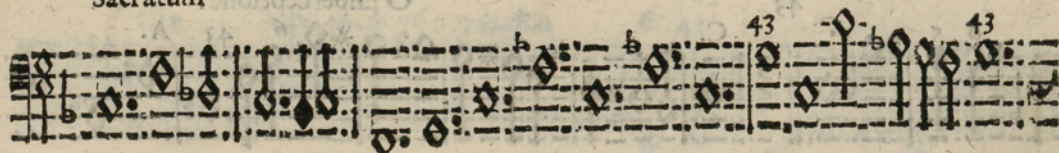
ò Profundissimū



ò Panē



Sacratum

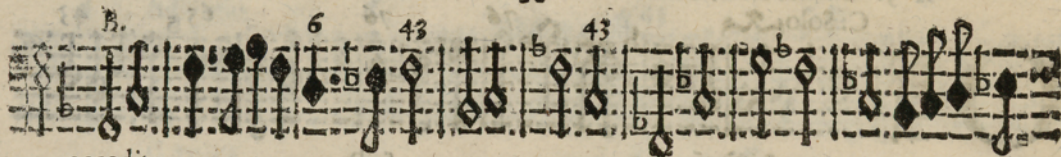


ò ad mirabile

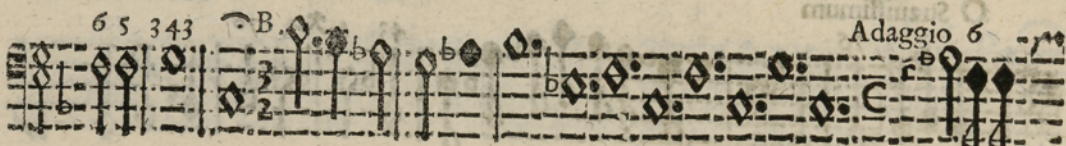


Festinate

E 10



accedite



Adagio 6



Cernite

O ineffabile

Coniunium Allegro



Adagio

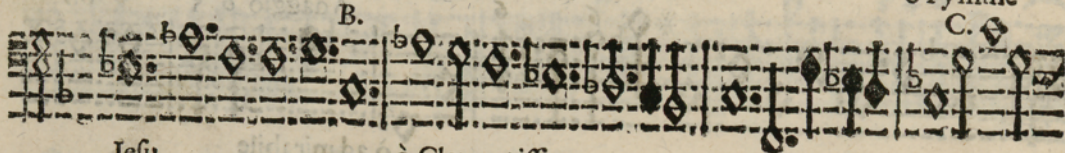


O imperceptibile

343

O Salutaris Hostia

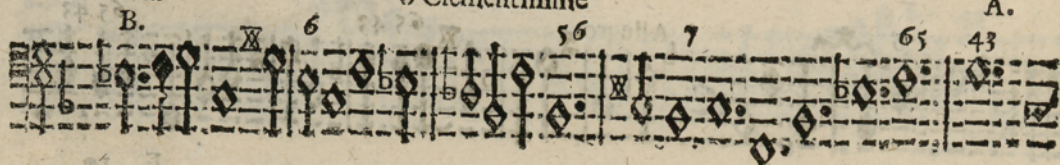
ò Pyssime



Iesu

ò Clementissime

A.



81 87 65 6




A. 6

largo



6 B. 6 5 C. Andivoces 6 5



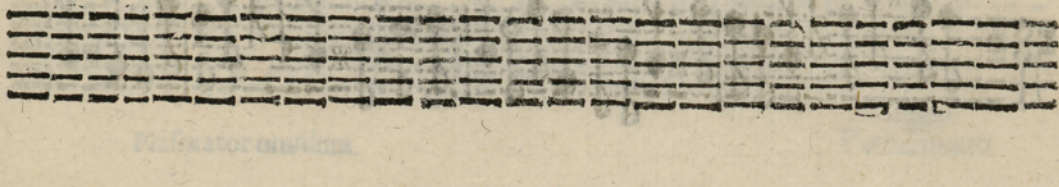
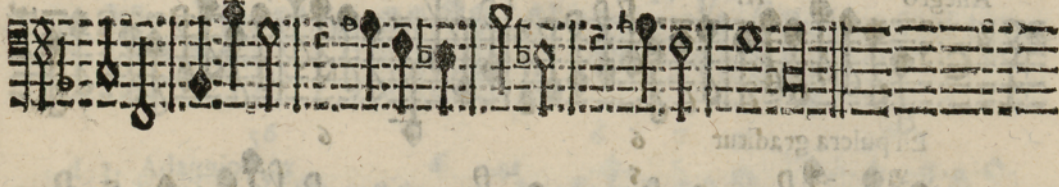
6b 7 6 76 43 6 5b 5 5 5 6b



76 76 5 6b 7 6 76 76 76



43 6b5 6 43 6 43 6 343



A 3. Canto, Alto, 76 e Baſſo

22

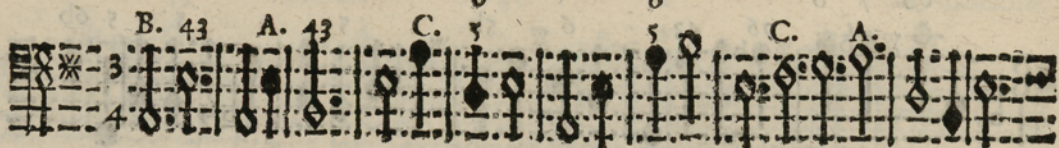
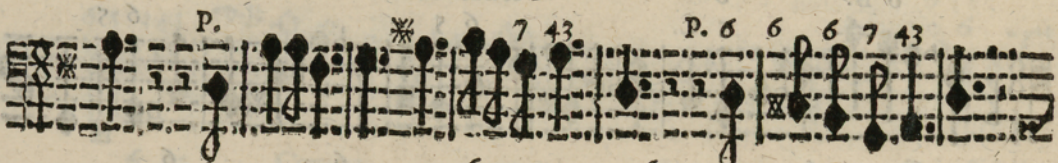
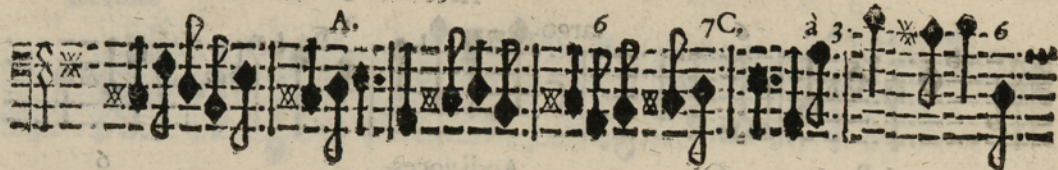
Baſſo Continuo

C. Solo

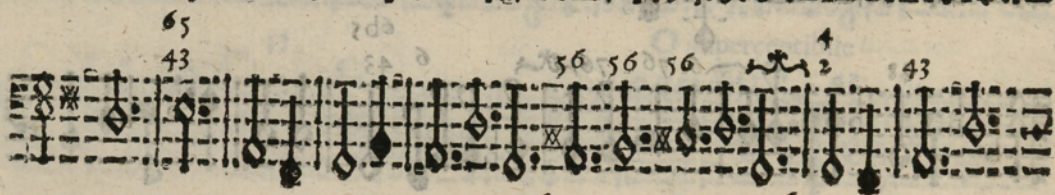
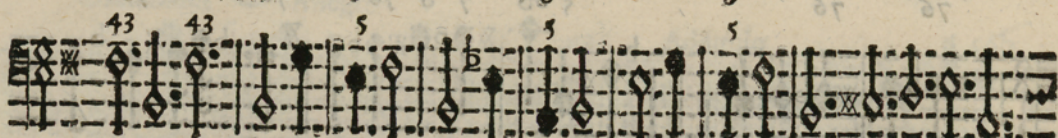
B.

Q

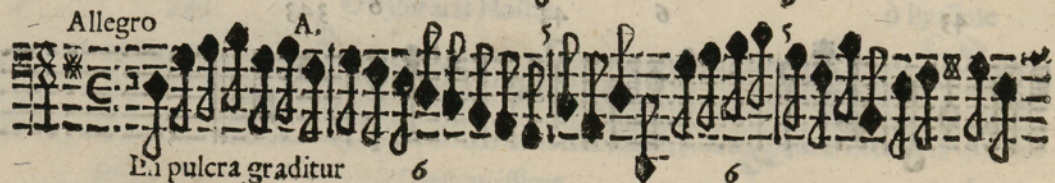
Vid timentis Paſtores



Obscurum non habet



Allegro

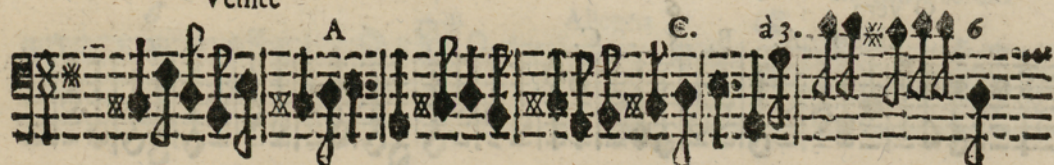
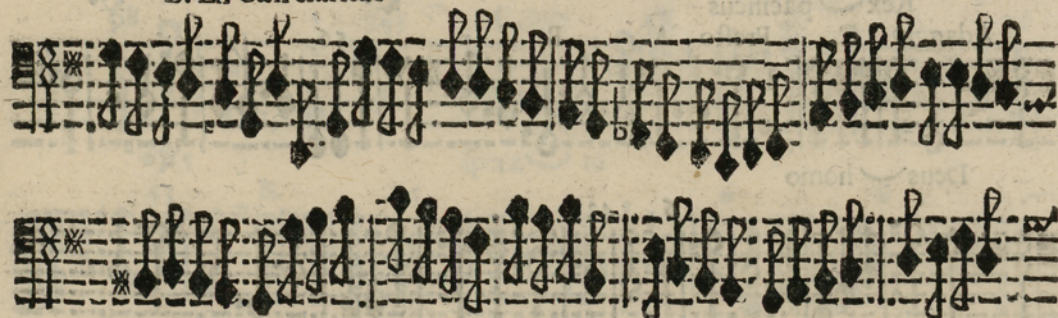


Et pulcra graditur





B. En Cæli claritas



Plasmaator omnium

Adaggio
Verbum caro

Presto B. 3 4 6 4 3 43

Adagio 4 2 B. Presto 3 4

Rex pacificus
Adagio C. Presto A. B. 56

Deus homo

6 43

Allegro B. A. 68

O vera
Largo A. B. 5 C. 6

cito abite 6 7 5

6 7 7 43

A 3: Canto, Tenore, Basso

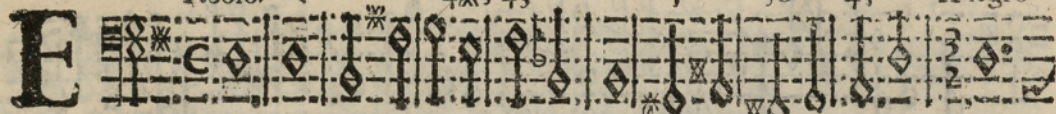
T. Solo

4 5 43

25

65

Allegro



Cce Fideles

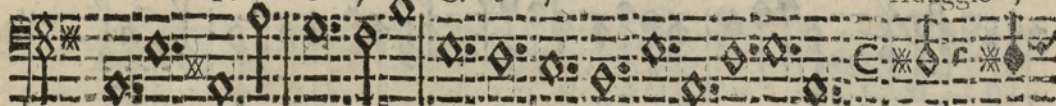
B.

T.

6 7

C. 6 76

Adagio 5



98 43

7

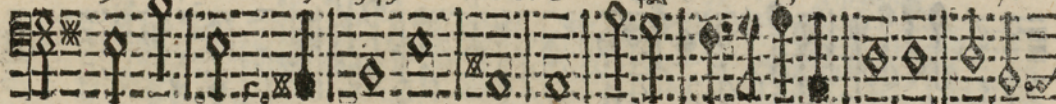
343

C. Solo

65

Ecce quātis

76



6 5

spera te

43

B.

65

6

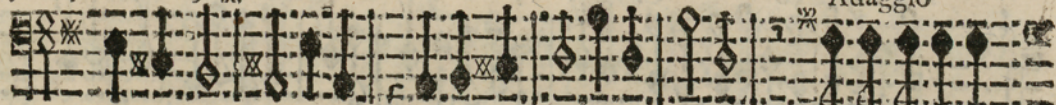
6



Quoniam

56

Adagio



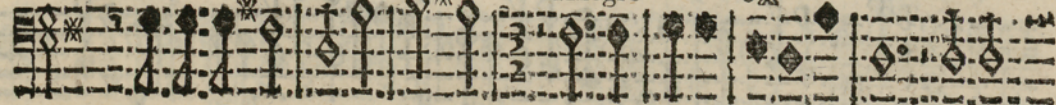
6

64

Allegro

Int tanta rerum

6

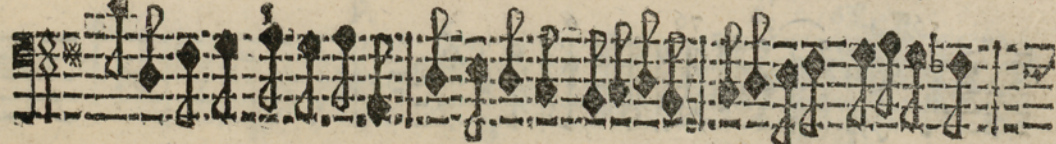


6

6

C.

O Sanctissime

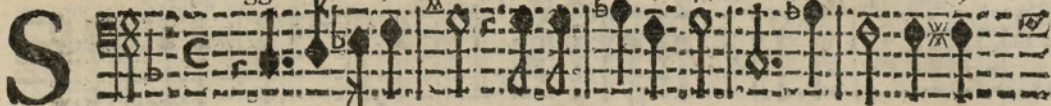


A handwritten musical score on eight staves. The notation is dense, featuring many beamed notes and rests. The score is organized into sections labeled with letters and numbers:

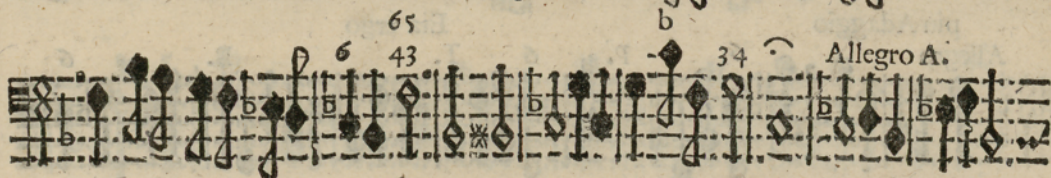
- Staff 1:** Starts with a treble clef and a key signature of one flat. It contains measures with notes and rests, with a '6' written below the first measure. The section ends with a double bar line and the letter 'T.' above it.
- Staff 2:** Continues the notation, with a '5' written below the first measure and a '6' below the last measure.
- Staff 3:** Features a section labeled 'B.' above the staff. It includes measures with notes and rests, with a '5' and '6' written above some measures, and a '5' below the last measure.
- Staff 4:** Continues the notation, with a '43' written above the last measure.
- Staff 5:** Features a section labeled 'C.' above the staff. It includes measures with notes and rests, with a '5' and '6' written above some measures, and a '5' below the last measure.
- Staff 6:** Continues the notation, with a '43' written above the last measure.
- Staff 7:** Continues the notation, with a '56' written above the last measure.
- Staff 8:** The final staff, which includes measures with notes and rests, with a '46' written above the first measure, a '76' above the second measure, a '6' above the third measure, and a '43' above the fourth measure. The staff ends with a double bar line.

A 3. Alto, Tenore, Basso

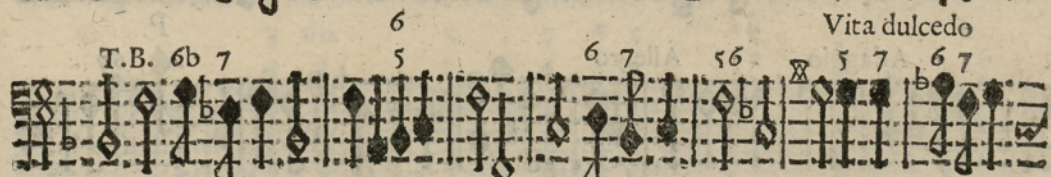
Adaggio



Alue Regina



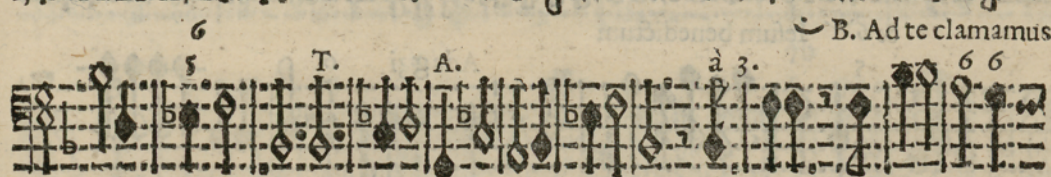
Allegro A.



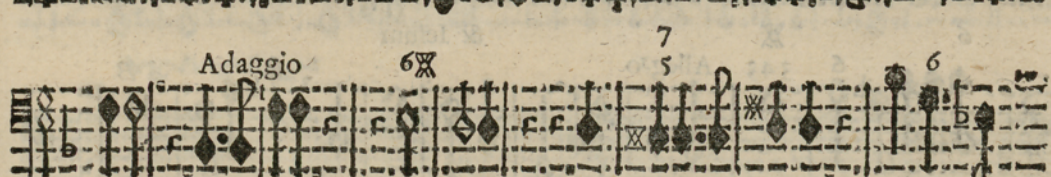
Vita dulcedo



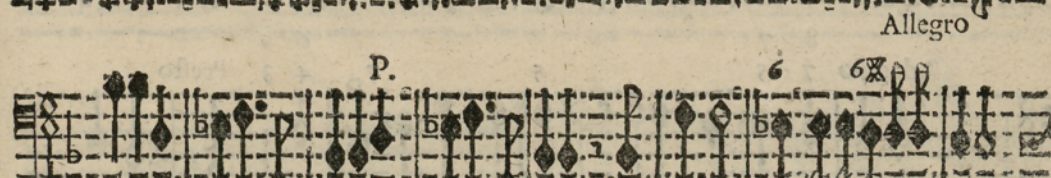
Allegro.



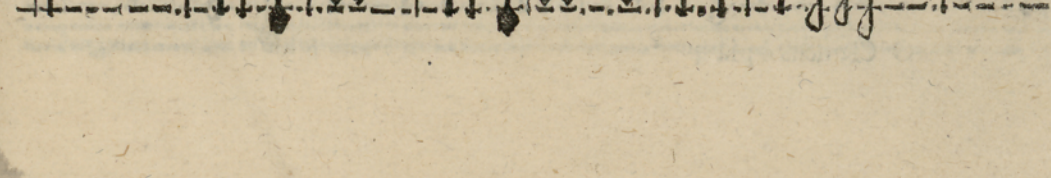
B. Ad te clamamus



Adaggio



Allegro



Adaggio

36 28 7

76 5

65 56 7 6 76b 5 43

A. Allegro.

Adaggio 4

piu Adaggio

Allegro

Eia ergo

P. 6

T. B. 6

6 5 Adaggio 4 2 Allegro

P. 67

Adaggio 6

6 6 343 T. Alleg. 6

& 6 Iesum benedictum

Adaggi 6

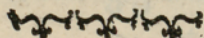
6 343 Allegro

& Iesum

Adaggio 8 7 7 5

5 7 6 5 4 3 Presto

O Clemens o pia



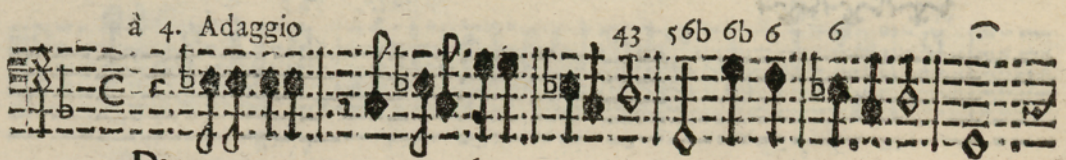
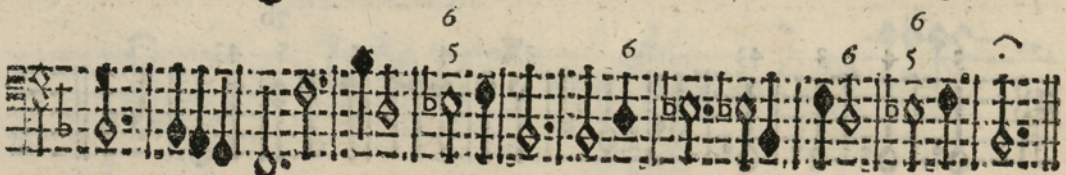
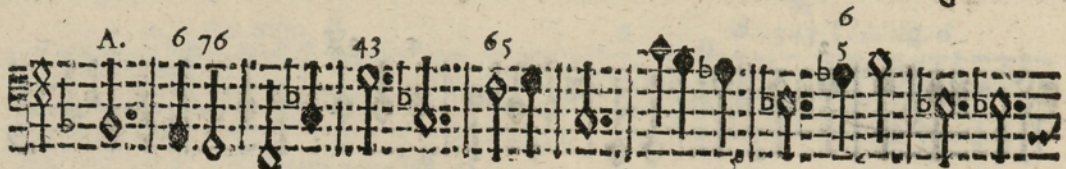
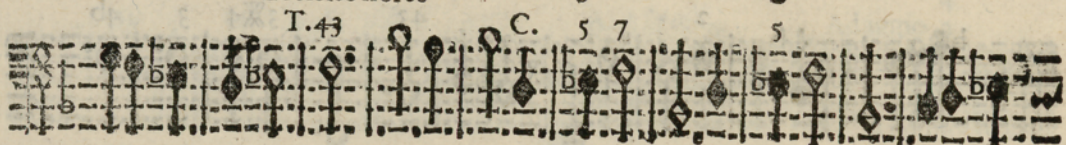
Handwritten text, likely a dedication or a short piece of prose, written in a cursive script. The text is arranged in several lines and appears to be a formal address or a personal note.

Handwritten text, likely a dedication or a short piece of prose, written in a cursive script. The text is arranged in several lines and appears to be a formal address or a personal note.

A 4. Canto, Alto, Tenore, e 4 Basso



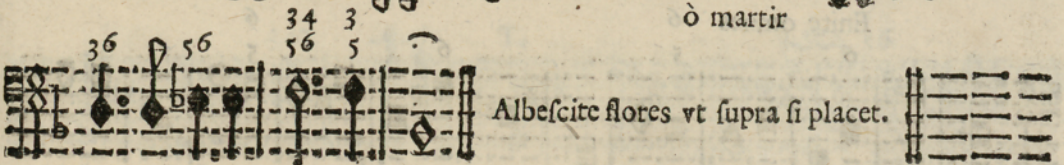
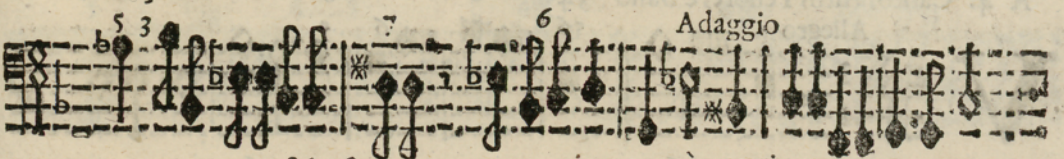
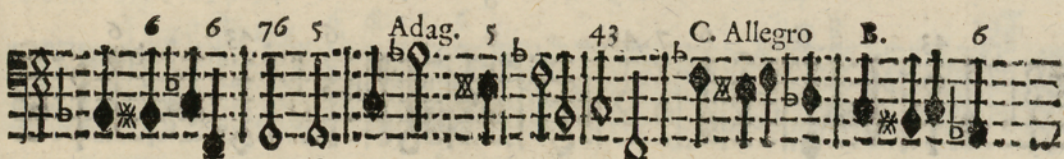
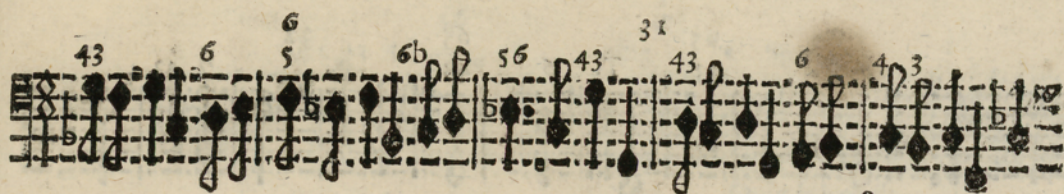
Lbescite flores



Decorate



ò Virgo Prestantissima



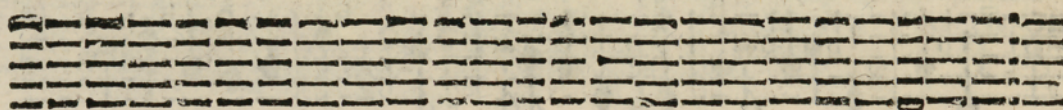
O lilium

65 43 T. 6 65 32 7 43

6 43 5 43 43 6

43 6 7 43 5 6 43 6

43 43 7 6 43 343



A 4. Canto, Alto, Tenore, e Basso

Allegro 34 56 6 5

V

Enite omnes

6 5 6 5 6

Presto

43 65 43 56 56 43 33 C. Solo

43 T. B. C. A. 6 65 765 T. Quia solemnis

34 34 6 6 6 oh leta 4 3 34

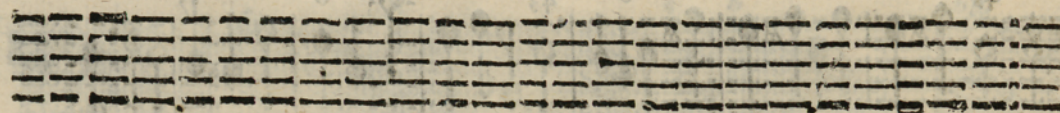
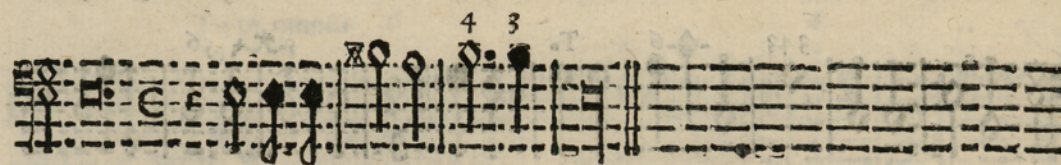
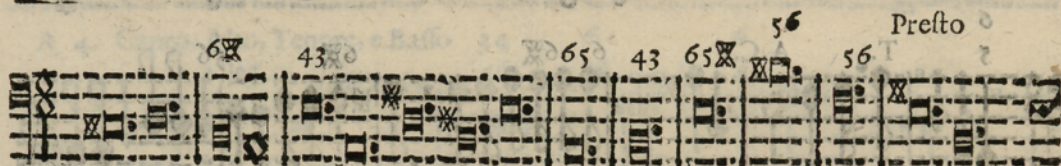
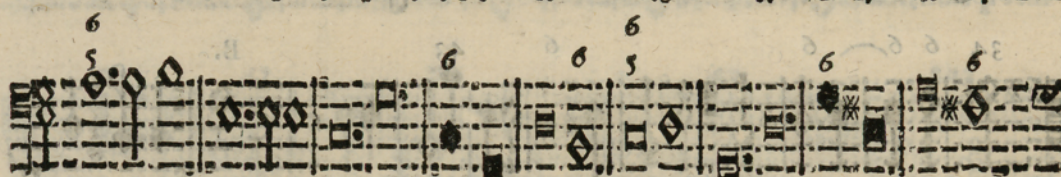
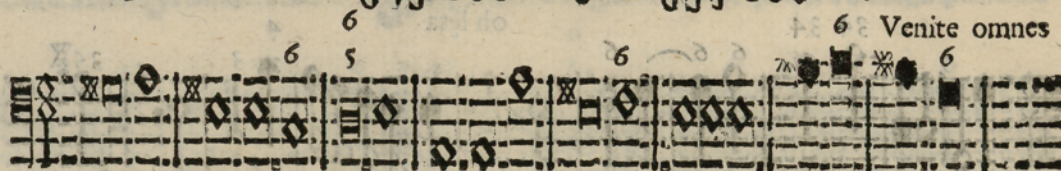
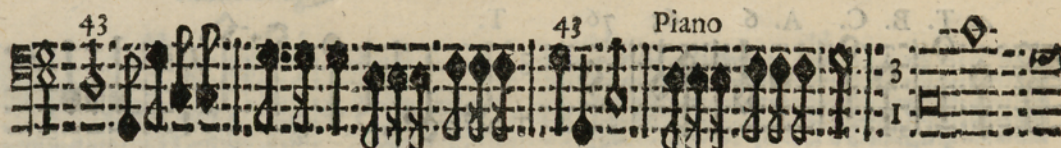
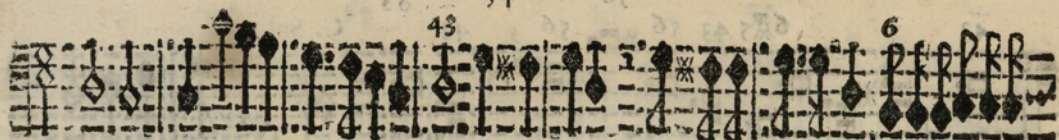
34 6 6 6 6 43 B.

6 in qua 7 6

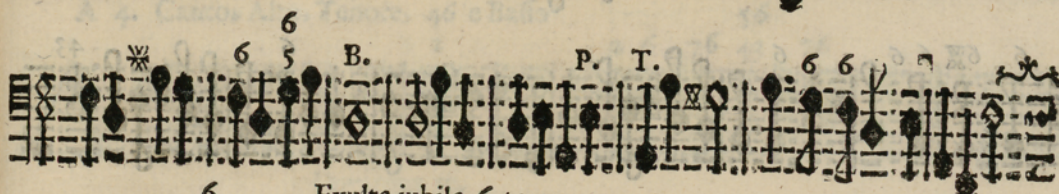
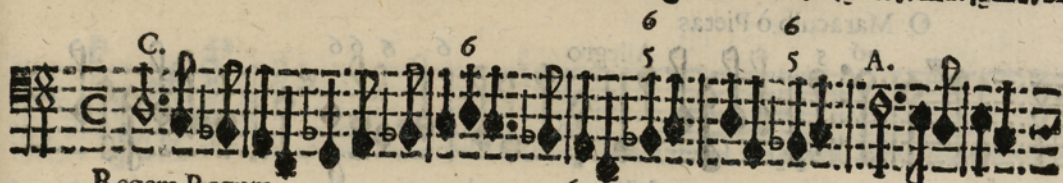
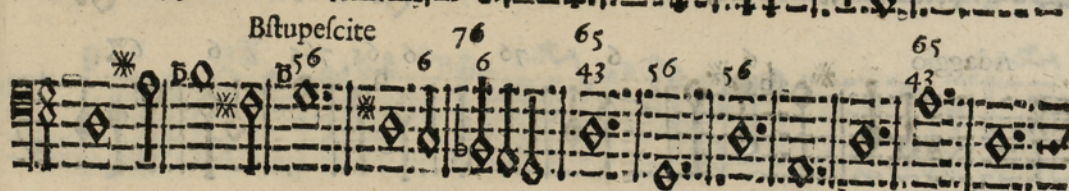
6 5 T. A.C. 6 6 6 6 56

343 6 T. 56

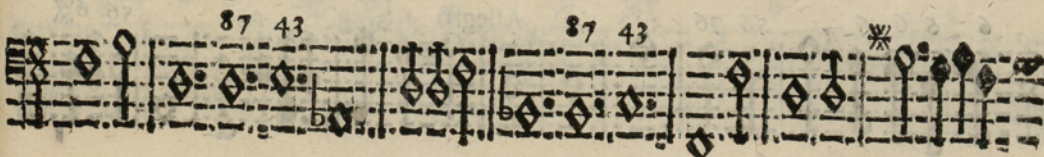
65 43 6 43 6

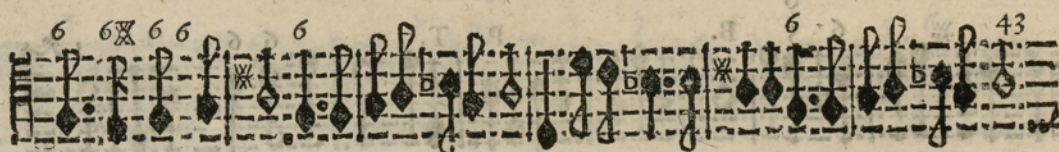
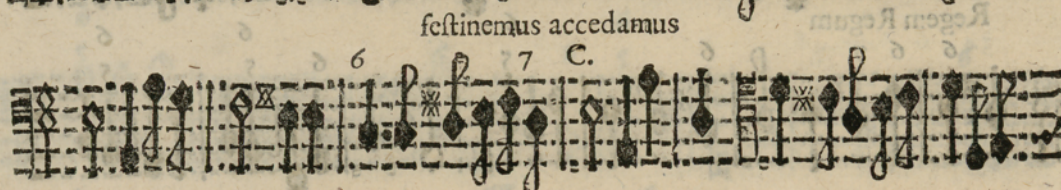
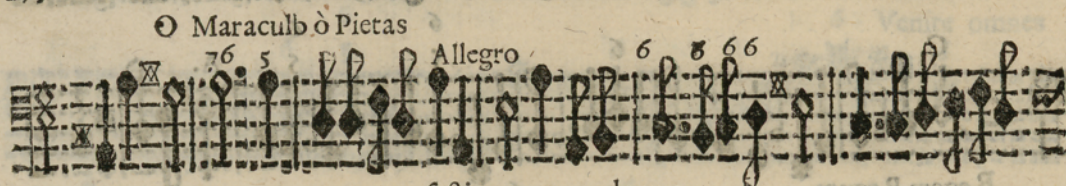
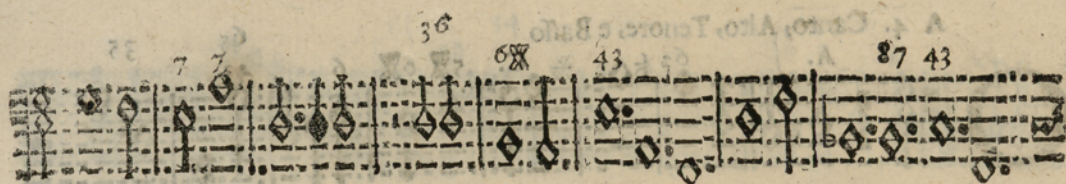


A 4. Canto, Alto, Tenore, e Basso

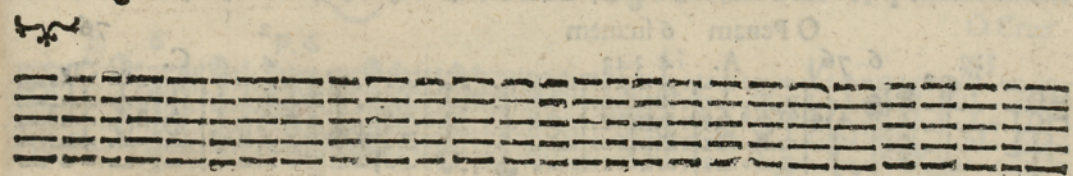
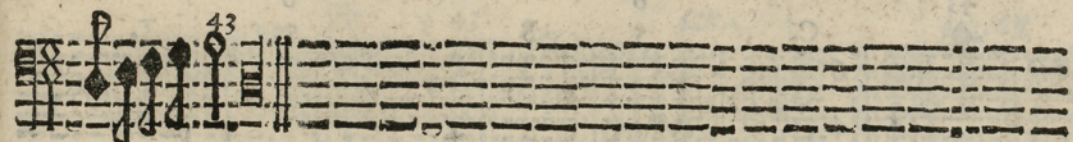


Tibi datur

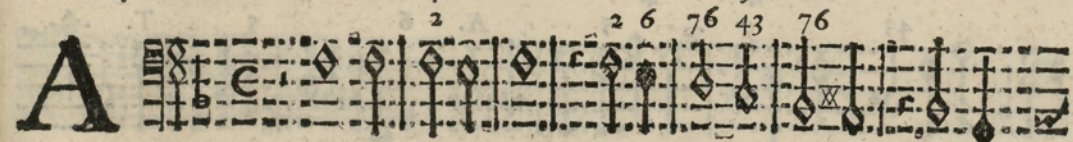




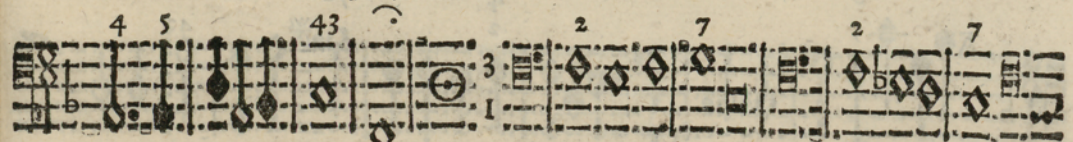
Alleluia



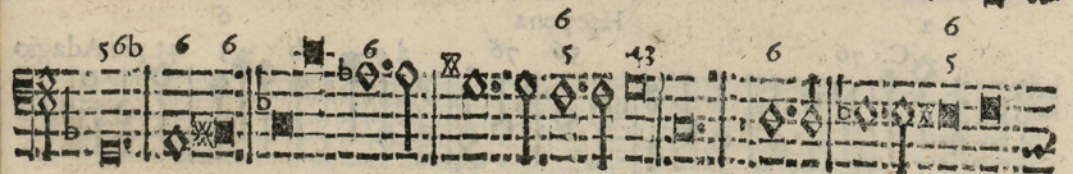
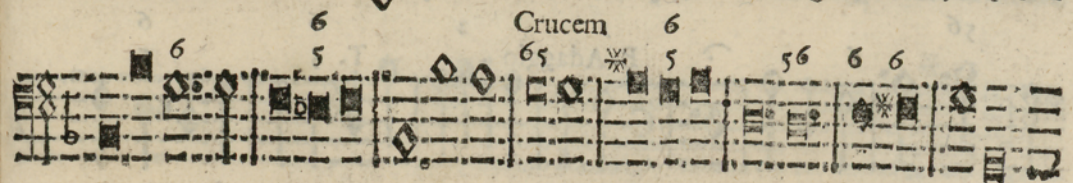
56

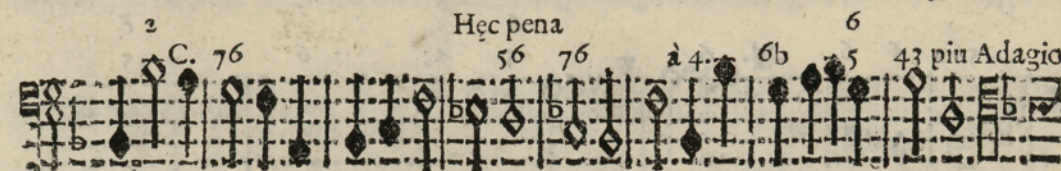
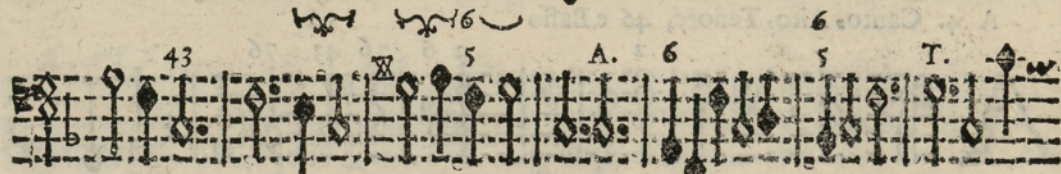
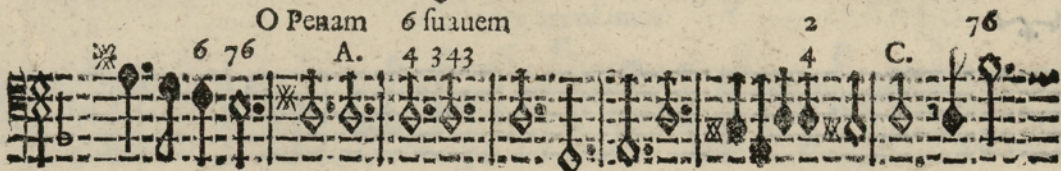
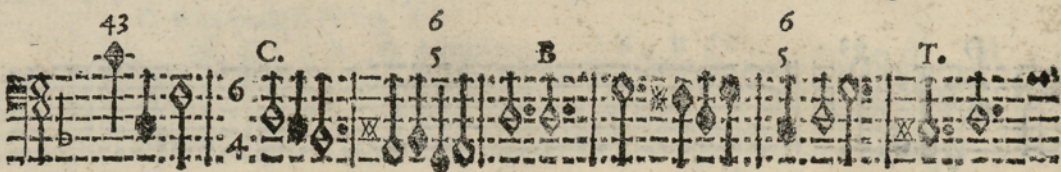
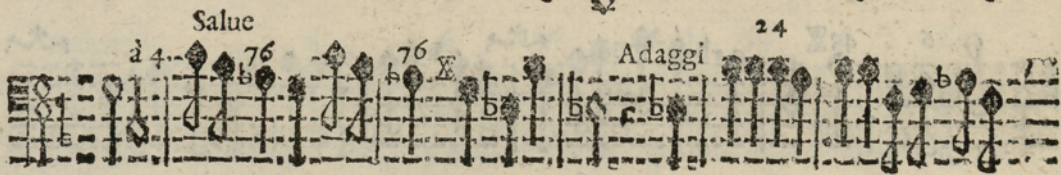


43 (



Crucem





6 39 6

6b 5 5 6b 5 5 T.

4 2 C. 56 A. 76 43 C.2 6b 5

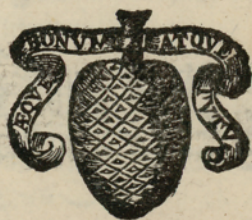
7b 6b 5 43 7 5 à 4 6

6 P. 6 43 O Crux 43

Sanctissima

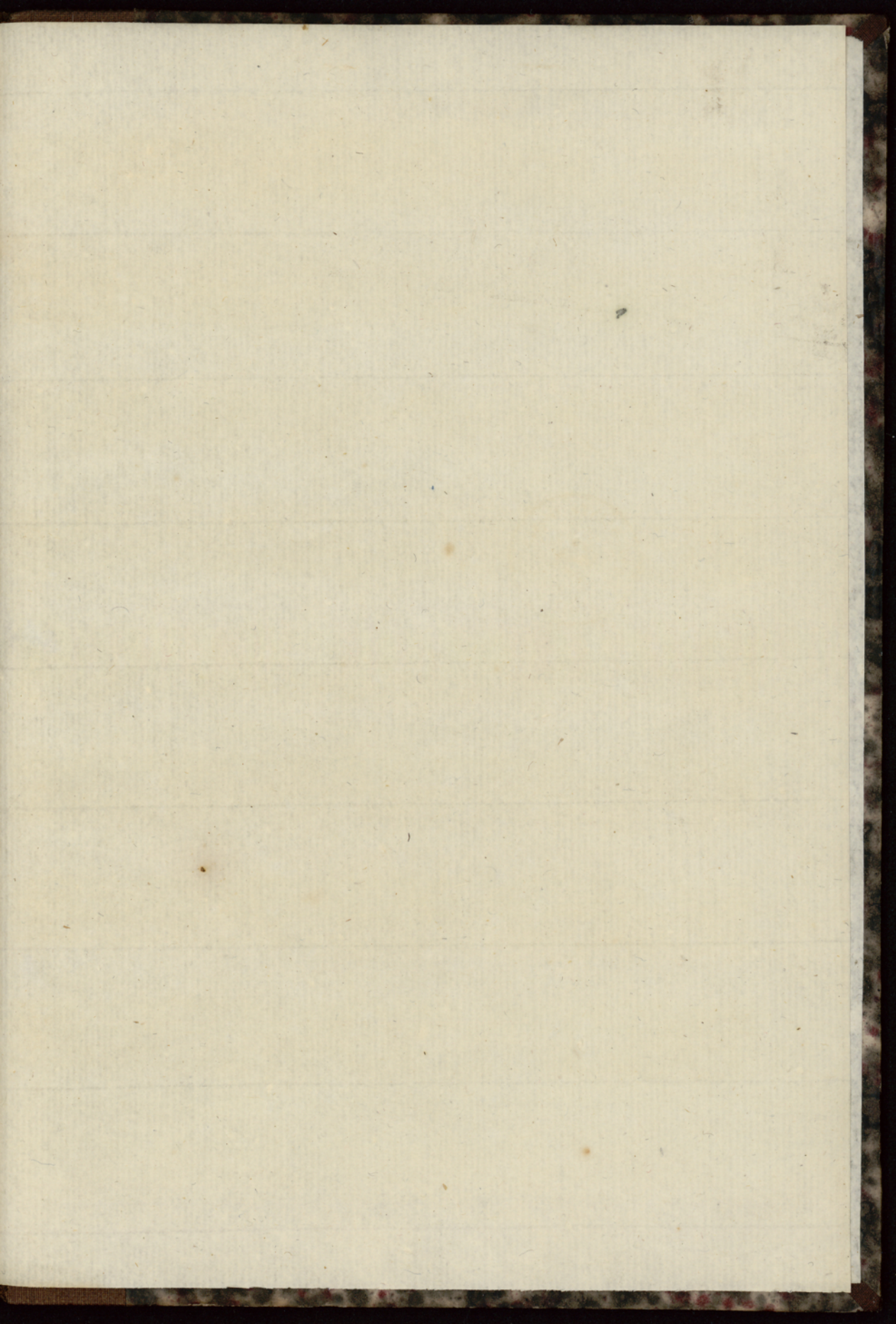


TAVOLA



Hodie	à 2. Canti,	4
Quam amarum est Maria	à 2. Canti, Dialogo delle due Marie	6
Occurite Celestes	à 2. Alto, e Tenore	8
Cadite montes	Dialogo à 2. Canto, e Basso	10
Venite Fideles	à 3. Canto, Alto, e Tenore	14
Humili voce	à 3. duoi Canti, e Basso	16
O Sanctissimum	à 3. Canto, Alto, e Basso	19
Quid timeris Pastores	à 3. Canto, Alto, e Basso	22
Ecce Fideles	à 3. Canto, Tenore, e Basso	25
Salve Regina	à 3. Alto, Tenore, e Basso	27
Albescite flores	à 4. Canto, Alto, Tenore, e Basso	30
Venite omnes	à 4. Canto, Alto, Tenore, e Basso	32
Obstupescite	à 4. Canto, Alto, Tenore, e Basso	35
Adoramus te	à 4. Canto, Alto, Tenore, e Basso	37

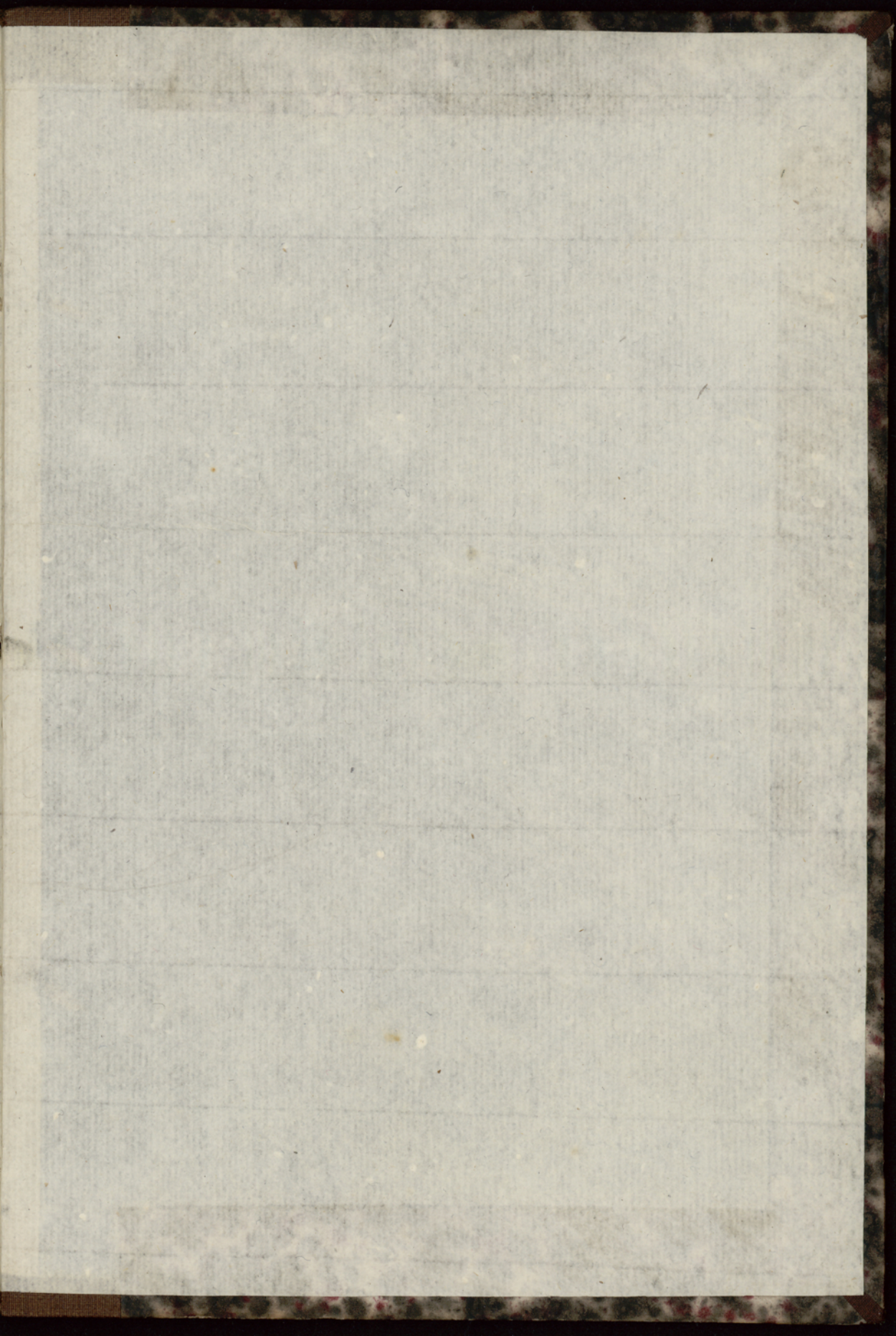
FINIS.



TAVOLA



Modi	2 2. Cani.	4
Quam amara est Maria	2 2. Cotto. Pungolo delle due Marie	6
Quanta Chorda	2 2. Cotto. Pungolo	8
Quanta Chorda	2 2. Cotto. Pungolo	10
Quanta Chorda	2 2. Cotto. Pungolo	12
Quanta Chorda	2 2. Cotto. Pungolo	14
Quanta Chorda	2 2. Cotto. Pungolo	16
Quanta Chorda	2 2. Cotto. Pungolo	18
Quanta Chorda	2 2. Cotto. Pungolo	20
Quanta Chorda	2 2. Cotto. Pungolo	22
Quanta Chorda	2 2. Cotto. Pungolo	24
Quanta Chorda	2 2. Cotto. Pungolo	26
Quanta Chorda	2 2. Cotto. Pungolo	28
Quanta Chorda	2 2. Cotto. Pungolo	30
Quanta Chorda	2 2. Cotto. Pungolo	32
Quanta Chorda	2 2. Cotto. Pungolo	34
Quanta Chorda	2 2. Cotto. Pungolo	36
Quanta Chorda	2 2. Cotto. Pungolo	38
Quanta Chorda	2 2. Cotto. Pungolo	40





1

RES

RES



